University of Zurich[UZH]

Zurich Open Repository and Archive
University of Zurich
University Library
Strickhofstrasse 39
CH-8057 Zurich
www.zora.uzh.ch

Year: 2018

Surface and color – stenciling in applied arts, fashion illustration and cinema

Rakin, Jelena

Abstract: "This article was published as «Surface and Color: Stenciling in Applied Arts, Fashion Illustration and Cinema», in: Scott Curtis, Philippe Gautier, Tom Gunning, Joshua Yumibe (Hg.) The Image in Early Cinema. Bloomington: Indiana University Press, 2018, S. 132–141. No part of this article may be reproduced, stored in a retrieval system, transmitted, or distributed, in any form, by any means, electronic, mechanical, photographic, or otherwise, without the prior permission of Indiana University Press. For re-use, please contact the Copyright Clearance Center (www.copyright.com, 508-744-3350). For all other permissions, please visit http://iupress.indiana.edu."

Other titles: «Surface and color – stenciling in applied arts, fashion illustration and cinema»

Posted at the Zurich Open Repository and Archive, University of Zurich
ZORA URL: https://doi.org/10.5167/uzh-162960
Book Section
Published Version

Originally published at:
Rakin, Jelena (2018). Surface and color – stenciling in applied arts, fashion illustration and cinema. In: Curtis, Scott; Gauthier, Philippe; Gunning, Tom; Yumibe, Joshua. The image in early cinema : form and material. Bloomington, Indiana: Indiana University Press, 132-141.

Filmwissenschaft
Universität Zürich

EARLY CINEMA IN REVIEW: PROCEEDINGS
OF DOMITOR

THE IMAGE IN EARLY CINEMA

Form and Material

Edited by Scott Curtis, Philippe Gauthier,
Tom Gunning, and Joshua Yumibe

Indiana University Press

"This article was published as «Surface and Color: Stenciling in Applied Arts, Fashion Illustration and Cinema», in: Scott Curtis, Philippe Gautier, Tom Gunning, Joshua Yumibe (Hg.) The Image in Early Cinema. Bloomington: Indiana University Press, 2018, S. 132–141. No part of this article may be reproduced, stored in a retrieval system, transmitted, or distributed, in any form, by any means, electronic, mechanical, photographic, or otherwise, without the prior permission of Indiana University Press. For re-use, please contact the Copyright Clearance Center (www.copyright.com, 508-744-3350). For all other permissions, please visit http://iupress.indiana.edu."

Kat. 31.5.2018 52171
Inv. Nr.: F 7244 K

This book is a publication of

Indiana University Press
Office of Scholarly Publishing
Herman B Wells Library 350
1320 East 10th Street
Bloomington, Indiana 47405 USA

iupress.indiana.edu

© 2018 by Domitor
All rights reserved

No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage and retrieval system, without permission in writing from the publisher. The Association of American University Presses' Resolution on Permissions constitutes the only exception to this prohibition.

The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Manufactured in the United States of America

Library of Congress Cataloging-in-Publication Data

Names: Curtis, Scott, editor. | Gauthier, Philippe, 1980- editor. | Gunning, Tom, 1949- editor. | Yumibe, Joshua, 1974- editor.
Title: The image in early cinema : form and material / edited by Scott Curtis, Philippe Gauthier, Tom Gunning, and Joshua Yumibe.
Description: Bloomington : Indiana University Press, [2018] | Series: Early cinema in review: proceedings of Domitor | Includes bibliographical references and index.
Identifiers: LCCN 2018005348 (print) | LCCN 2018001494 (ebook) | ISBN 9780253034403 (e-book) | ISBN 9780253034397 (pbk. : alk. paper)
Subjects: LCSH: Motion pictures—Philosophy. | Motion pictures and the arts. | Cinematography.
Classification: LCC PN1995.25 (print) | LCC PN1995.25 .I43 2018 (ebook) | DDC 791.4301—dc23
LC record available at https://lccn.loc.gov/2018005348

1 2 3 4 5 23 22 21 20 19 18

Contents

12 Surface and Color: Stenciling in Applied Arts, Fashion Illustration, and Cinema

Jelena Rakin

Stencil coloring, or *pochoir*, for film is a practice of direct coloring of the black-and-white film material by the use of matrices made out of positive prints. All the portions intended for the same color are cut out of the matrice print used for a stencil, then the stencil is positioned over the targeted print and the color is applied through the cut-out portions. Usually, several stencils are used on a film, each for a different color. This technique is often addressed in comparison to the color practices preceding and succeeding it, such as hand coloring and various attempts at "natural" color processes. Focusing, however, on the intermedial uses of stencil coloring and comparing them across the areas of film and the applied and graphic arts helps to foreground the specific material dimensions and the composite character of the color image, of which the latter is particularly significant in the case of film. Additionally, a contrastive view of the historical sources in the areas of artisanal industries and film helps highlight the dynamics of the aesthetic discourses at the end of the nineteenth and the beginning of the twentieth centuries, particularly the debates concerning the industrial and technical mode of production and their significance for the aesthetics of the colored film.

This essay examines the intermedial context of film color and focuses particularly on the practical specificities of stencil coloring, on the written sources that deal with the aesthetic notion of the "essence" of a coloring technique and the normative guidelines these offered for the practical use, and on the specificities of image composition and the subject matter in stencil-colored films.

Artisanal Work and Serial Production

In the European context, stencil coloring took an upswing in France during the late nineteenth and early twentieth centuries when, influenced by the discovery of Japanese stenciling, artists and decorators started to recognize its creative potential. Prior to this, stenciling had been used for playing cards, engravings in

the seventeenth century (*vue d'optique*), Épinal imagery (*images d'Épinal*), and wallpaper.[1] In the late nineteenth century, the use of stenciling extended to areas such as wall and furniture decoration, and rugs and textile, and in the 1920s it gained significant recognition and importance in fashion and book illustration.[2] Thus, the practice of stenciling for films in the 1910s and 1920s takes place alongside the more prominent use of stencil in applied and decorative arts.

The foremost quality of this technique, which appears to have fostered its proliferation, is its disposition for a mechanized reproduction of a series of visual motifs. This also suggests why stenciling became of greater interest in a context in which the mass production of goods started to threaten and supplant the production of artisanal work crafted for a particular customer. A significant shortcut in the technical production process as well as relevant savings of time and human labor ensured the inexpensiveness and the proliferation of mass commodities. These precise factors also advanced the introduction of stenciling for film as a more practical and economical method than hand coloring.[3] In this, the advantages of the technical shortcut that stencil provided for the medium of film are comparable to the advantages of stencil in other areas of its application.

Jean Saudé, renowned for his expertise with pochoir, wrote one of the first comprehensive treatises on the technique, *Traité d'Enluminure d'Art au Pochoir*, in 1925. In order to valorize the technique, Saudé defends the general sector of artisanal production, which had been introduced to an industrial mode of production. Such vindication may have aimed to dismantle the arguments of the opponents of industrialization, who deplored the loss of the practical, artisanal knowledge that was perishing in the light of ever more dominant industrial production. The opposing viewpoints, such as those stemming from the Arts and Crafts movement, regarded merchandise produced in an industrial manner with skepticism and often dismissed it as being in bad taste.[4] The Arts and Crafts movement, which originated in the mid-nineteenth century in Britain and soon spread to other countries, advocated the return to craftsmanship and rejected the use of machines because the mechanization of work and the industrial mode of production had, as a consequence, excluded artists, designers, and craftsmen from work that was now executed by manufacturers, who lacked skill and education.[5] The movement propagated a return to the individual craftsmanship that honors the worker and that, owing to good and simple design, results in aesthetically worthwhile products.[6] As Pamela Todd points out, even though the attitude toward the machines differed in Britain and Europe—since the European designers more readily "rejected the *l'art pour l'art* philosophy of the late nineteenth century, turned their backs on the past, and set out to create a new ornament and style appropriate to the machine age"[7]—in 1920s Europe, the skepticism toward the industrial production was still an ongoing issue that needed to be addressed. Hence, Saudé, writing in 1925—the year The International Exposition of Modern

Industrial and Decorative Arts took place in Paris—argues that industrial production had reached a point where it could allow the serial yet sophisticated execution of work by artists:

> One could object that in every country of the world we are flooded by appalling products of a modern factory and that an exhibition of art cannot succeed because there seems to exist a complete cleft between the arts and the industry. This is a mistake. In France, artists and manufacturers are currently making an alliance between practicability and reason. The industrial technique has arrived at such point of perfection that it will allow for the work of the most sophisticated artists to be conducted *in series*.
>
> A work of art can be made accessible for the masses. Good market does not need to be an indication of unsightliness.[8]

Even though Saudé is invested in advocating the serial production—and in that the pochoir technique—by the mid-1920s stenciling had in fact become a recognized artisanal practice, especially in the domain of illustration. Stencil-colored magazines such as *Gazette de Bon Ton, Journal des Dames et des Modes*, and *Modes et Manières d'Ajourd'hui* offered impressively colored illustrations and introduced the exclusive world of high fashion to broader audiences, contributing to the 1910s and the early 1920s being described as the golden age of fashion magazines as well as the era of pochoir.[9] While magazines and albums of fashion design were serially produced and "opened the closed world of haute couture, a world of custom-made clothing for privileged few, to the public gaze,"[10] they still contained a character of exclusivity as Hiroshi Unno argues, "Use of this stenciling technique, which requires skilled craftsmanship and achieves spectacular results, with fine shadings and bright contrasts, indicated a deliberate choice to focus on artistic quality rather than quantity and reach an exclusive audience. Prints produced by the photomechanical process, which easily produced large print runs but also produced rather fuzzy half tones, paled by comparison. The use of pochoir reached its pinnacle in luxurious limited edition albums and magazines."[11] For Unno, Art Deco thus reconciled and "acknowledged the emergence of mass culture, mass production, and the art that could be reproduced."[12]

In addition to the luxury status that pochoir signified for fashion magazines and albums of design, stencil coloring also enhanced the status and value of film material. Stencil-colored films by Pathé were deemed as more a luxurious product than black-and-white prints and were accordingly manifested in their prices. Furthermore, as with printed media, fashion was also one of the important subjects for stencil coloring in film. As Eirik Frisvold Hanssen points out, stencil coloring was employed mainly in fashion films from the 1920s to the 1930s.[13] Hanssen also points to the connection between the emerging fashion culture and cinema, noting that since women were seen as the primary consumers of both cinema and fashion, "there was an overlap in the target markets of the film, fashion, and cosmetic industries, resulting in the emergence of a culture of cross-promotion and 'synergy.'"[14]

Hiroshi Unno offers another comparing view between cinema and the fashion of the mid- and late-1920s. He points to the circumstance that pochoir in fashion illustration fell out of use in the mid-1920s when photography was introduced in the fashion magazines as a more natural technique. Unno draws a parallel to the transition of cinema to sound that he perceives as having introduced a more natural manner of acting than did the expressive gestures of silent film.[15]

Material and Creative Specificities of Stenciling Technique

Much of the academic and popular writing on artistic and artisanal industries at the end of the nineteenth and the beginning of the twentieth centuries is guided by normative notions about the essence of an art form or likewise of a particular creative technique.[16] These positions, which can be observed in reference to both film and stencil coloring, assume that each art or technique has a distinctive, expressive potential, that the fulfillment of this potential is what the artist should strive to achieve, and that the imitation of other arts and techniques should be avoided. Central to this line of thought—which goes back to Lessing's dealings with the idea of the specificities of art form in *Laocoon: Or the Limits of Poetry and Painting*—is the characterization of the possibilities and limitations of particular art forms and techniques as well as the assumption that complying to the specificity of a creative form results in the most accomplished work. In the context of artisanal industries, related to this line of thought appear the notions about the just use of the material, which resonated significantly in art, design, and architecture of the late nineteenth and the early twentieth centuries.[17]

Stenciling is particularly dealt with in instructional manuals. In an exhaustive volume from 1903 on art industries, French artist and designer Maurice Pillard Verneuil advocates the commitment to the purity of artisanal techniques. Verneuil emphasizes the standpoint that in every industry one should settle for getting out of one process a maximum of possible effects without, however, attempting to imitate other processes (thus reflecting both the ideal specificity of a technique and the just use of the material). For pochoir, Verneuil indicates that because of its propensity to produce repetitive and simple motifs, the process is notably appropriate for ornamental design.[18] In a similar sense, an 1895 article from the journal *The Decorator and Furnisher* specifies as "practical limitations" of stenciling "the necessity for specially drawn ornament, the presence of ties[19] in stencils, and the rendition of all design being devoid of light and shade."[20] Instruction for the application of stencil also advises the use of a confined number of colors as well as restraining from gradated colors: "Unless the craftsman uses a solid flat colour, no two impressions of his design will ever be alike.... This is what should be done in stenciling. Generally speaking, the

best and most decorative effects may be obtained by the use of fairly flat tints, gradation being introduced only when necessary, and only to the extent to which it is necessary."[21]

Art Nouveau and Art Deco in general popularized a particular type of decorative image in which the spatial relations are not as much conceived in terms of perspective but rather organized as relations on the surface. Fritz Schmalenbach defines Art Nouveau (*Jugendstil* in the German context) as a style particular to artisanal industries and more importantly as a style in which the surface is a distinct two-dimensional space in its own right: "The space in which the treated objects and scenes are situated and occur is the surface, regardless whether it is the surface of screens and book pages, or of wallpaper and textile"; furthermore, "The surface has its own, flat bodies. It is not solely an image plane that contains the representation of the space but is itself a space."[22] Schmalenbach identifies certain techniques to be apt for this kind of style, even more, to have come into use to accommodate the particular design style of Art Nouveau, with its characteristic chromatic homogeneity of the surface. Among the techniques he mentions in this sense is stenciling.[23]

As it was with Art Nouveau, stenciling was also regarded particularly suitable for Art Deco: "In *pochoir,* blending colors is impossible. Colors are flat and lack weight and depth, suitable for the shadowless, translucent world of fashion. Pochoir was ideal for Art Deco."[24] In both its figurative use—notably in the renditions of female body and dress in fashion illustrations—and the ornamental practice, the tendency with stenciling was thus to create a flat surface style.[25] This was a matter not only of stylistic tendencies of the time but also of the propensity of the technique to accommodate them, as Schmalenbach indicated.

Stencil-Colored Ornament and Fashion in Film

Whereas in artisanal industries the lack of color gradation with stenciling had been adopted as part of the creative limitations of the technique, in film this aspect of color encountered critique. Even though tints applied to film through stencil were transparent aniline dyes that allowed for the gradation of the underlying black-and-white image to be visible, the lack of a gradation of colors themselves was still noticed and criticized: "The mechanical stencil work, as well as the so-called natural-color films, have both their admirers: those who like the natural color object to the lack of exactness in gradation of colors in stencil films, while the others say they are satisfied with the stencil system."[26] Such a critique raises fundamental questions about the aptitude of stenciling to comply with the qualities of the photographic film base. It also raises questions about the aesthetic status of hybrid images and a possible resonance of notions of technical purity and specificity in the case of colored film. In film, the use of stencil appears to be governed less in terms of the reflection about the potentials

of that technique as found in the context of applied arts and more in terms of reconciling the stenciling technique with the film image. The chromatic layer added by stencil relates to the black-and-white photographic base largely as an applied and less as a formative component, since in most cases, the colors obey the contours of the objects existent in the black-and-white print, particularly when these are clearly discernible and solid objects.[27] However, in the choice of the motifs, the use of stencil approximates some instances of a visual repertoire that already existed in an intermedial context, as in fashion illustration and ornamental design.

In the stencil-colored film *La danse du diable* (1904), the ornamental background that appears at one point in the film is comparable to many vegetal and geometrical designs conceived for stencil in the applied arts as offered in manuals from around 1900 on, particularly for the area of ornamentation (fig. 12.1). The film is made as a top shot showing a black backdrop upon which the figure of a green devil is performing an unusual dance. Through substitution splices, different elements are interchangeably introduced to the backdrop: female figures, stars, and ornaments. Even though the physical body of the devil brings an element of volume, the spatial dimension of the image is not prominent because of the flat backdrop that lends itself for color ornamentation and the fact that there are no other objects in the image that would suggest different spatial distances.[28] In the combination of chromatic and achromatic segments of the image, the black portions assume the function of the ties that hold the stencil together between the ornamental areas cut out for color. Stenciling imposes a physical restriction and defines the homogenous color surfaces that are governed by a contour of both the stencil and the shapes in the black-and-white image. The ornamental décor of the *mise-en-scène* in *La danse du diable* appears to be executed by the means of stencil, and in that, visual and technical doubling occurs when the stencil design in front of the camera is used as a pretext for stenciling the film material itself.

Turning from *La danse du diable* to Pathé's and Gaumont's stencil-colored fashion films, the reference in these works to the imagery of fashion magazines can be explicitly deduced in cases where the live models showing off their dresses are introduced through the pages of a magazine opening, thus it is suggested that the spectator enters the illustrated world of fashion.[29] The proximity to the fashion illustration can further be inferred within the visual style of the films themselves: in some cases, the perspectival unity appears to be of lesser priority, since the images are collaged in planar and decorative modes rather than in spatial terms. Such instances can be found in Gaumont's various fashion revues that show female figures, fragmented or whole, enclosed within an oval shape and inserted through double exposure into a scenic backdrop of a street, landscape, and so on. These inserts clearly break the unity of scale and space, yet the image composition and

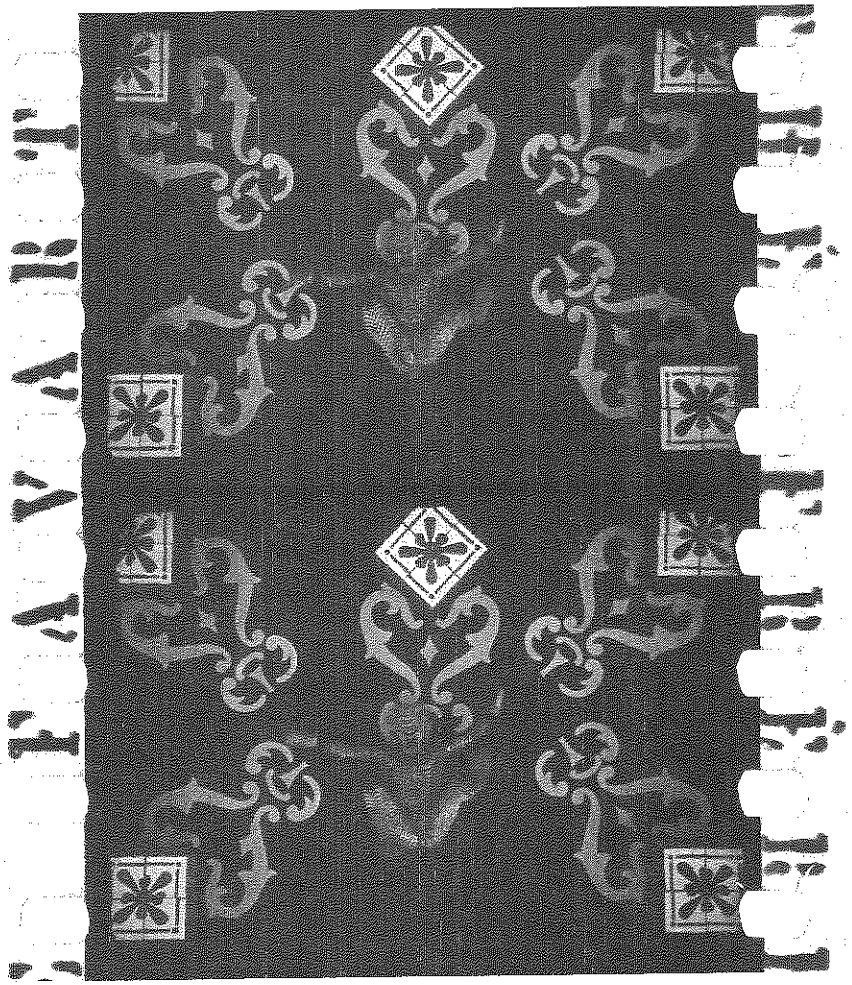

Fig. 12.1 Ornamental décor and flat image composition in *La danse du diable* (1904; print from EYE Filmmuseum Amsterdam; photograph of the nitrate print: Barbara Flueckiger, Timeline of Historical Film Colors).

the homogenizing effect of nongraded pastel colors unify the seemingly disparate spaces and object scales into a distinct surface space.

Apart from being photographic collages, these images are at the same time composites, since the material layering of the color and black and white is the result of processes of different technical order: stenciling is part manual and part mechanized whereas black-and-white instantaneous photography is an automatic process. With photography, the act of the inscription of the image content

is not solicited by the human hand but rather by the physical and chemical processes by which the exposure to light is captured on the film gelatin. Because stenciling cannot claim indexicality in the same sense as photography and is conducted by human hand, it is characterized by referential contingency in relation to the depicted object. Thus the act of combining techniques of different orders and the hybridity of the resulting image occupy unique positions in the production of the moving color image. This is the case not only technically and aesthetically but also historically, since the coloring of film by stencil functioned as a transitional link between traditionally artisanal and fully automated image production processes. It is noteworthy that it is precisely the materiality of color that allowed for the hybrid—if only transient—consolidation of two divergent forms of image generation. Hence, in the context of intermedial aesthetics, the matter and process of the image generation appear as integral categories for an examination of the applied film colors of the silent era.

Jelena Rakin is a doctoral candidate in the Film Studies department at the University of Zurich. She is finishing a dissertation titled "Film Color 1895–1930: Aesthetics, Materiality, Discourses of Modernity."

Notes

1. Jean Saudé, *Traité d'Enluminure d'Art au Pochoir* (Paris: Éditions de l'Ibis, 1925), 8.
2. Amy Ballmer, "Pochoir in Art Nouveau and Art Deco Illustration," *Art Institute of Chicago Museum Studies* 34, no. 2 (2008): 26–29, 92–93. See also Jeremy Aynsley, "Pochoir Prints: Publishing the Designed Interior," in *Moderne: Fashioning the French Interior*, ed. Sarah Schleuning and Marianne Lamonca (New York: Princeton Architectural Press, 2008), 11.
3. See Joshua Yumibe, *Moving Color: Early Film, Mass Culture, Modernism* (New Brunswick, NJ: Rutgers University Press, 2012), 90; and Paolo Cherchi Usai, *Silent Cinema: An Introduction* (London: British Film Institute), 22.
4. Dietmar Rübel, Monika Wagner and Vera Wolff, eds., *Materialästhetik: Quellentexte zu Kunst, Design und Architektur* (Berlin: Reimer, 2005), 95f.
5. For a more detailed account on the industrialization and mechanization of work from the eighteenth century on and the consequent rejection of the machine by the Arts and Crafts movement in the nineteenth century, see Nikolaus Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius* (London: Penguin, 1975), 43ff.
6. Linda Perry and Karen Livingstone observe: "This balancing of design and technique was quite alien in mid-nineteenth century production when the search for new technology ensured that technique, in the form of novelty of effect, speed and cheapness of production, dominated. But it is perhaps in the advocacy of simplicity in design and manufacture, a need to allow the quality of materials to speak for themselves, that the Arts and Crafts movement had its greatest influence on the arts of today," in "Introduction: International Arts and Crafts," *International Arts and Crafts*, ed. Karen Livingstone and Linda Parry (London: V&A, 2005), 10.

7. Pamela Todd, *The Arts and Crafts Companion* (New York: Bulfinch, 2004), 30.

8. Saudé, *Traité d'Enluminure d'Art*, 26f (translated from the French).

9. Hiroshi Unno, *Fashion Illustration and Graphic Design: George Barbier: Master of Art Deco* (Tokyo: PIE International, 2011).

10. Ibid., 24.

11. Ibid., 25.

12. Ibid., 17.

13. Eirik Frisvold Hanssen, "Symptoms of Desire: Colour, Costume, and Commodities in Fashion Newsreels of the 1910s and 1920s," *Film History* 21, no. 2 (2009): 114.

14. Ibid., 112.

15. Unno, 25.

16. These normative notions principally address what is in the modernist context termed as medium specificity, and they are rooted in the philosophic and academic tradition of the aesthetic autonomy of art. For an overview on the history of the tradition of aesthetic autonomy, see Benjamin H. D. Buchloch, "The Social History of Art: Models and Concepts," Hal Foster et al., *Art Since 1900: Modernism, Antimodernism, Postmodernsm* (London: Thames & Hudson, 2011), 22–31; and Hal Foster, *Design and Crime (And Other Diatribes)* (London and New York: Verso, 2003), 84ff. For an exemplary contemporary writing on the essence of art, see Konrad Lange's extensive volume *Das Wesen der Kunst: Gründzüge einer illusionistischen Kunstlehre* (Berlin: G. Grote, 1907). Lange, a German art historian, is a particularly interesting figure since he also applied the theoretical groundwork of his writing concerning the essence of art to film. However, in *Das Kino in Gegenwart und Zukunft* (Stuttgart: Ferdinand Finke, 1920) he uses the notions of the essence of art to demonstrate that cinema is not an art form, but should instead be treated according to its own principles of essence—that for Lange are those of technology. Furthermore, texts on applied arts use similar rhetoric of specificity, especially in the case of the advocacy for the just use of the material. On this subject, see the anthology of texts from the late nineteenth and the early twentieth century *Materialästhetik: Quellentexte zu Kunst, Design und Architektur* by Dietmar Rübel et al. (eds.).

17. These are associated with Gottfried Semper's writing on style in useful arts [*nützliche Künste*], in which he assigns the stylistic significance not only to the form, but importantly, also to the materials used to execute a work. See Rübel et al., 95.

18. Maurice Pillard Verneuil, *Etude De La Plante: Son Application Aux Industries D'art: Pochoir, Papier Peint, Étoffes, Céramique, Marqueterie, Tapis, Ferronnerie, Reliure, Dentelles, Broderies, Vitrail, Mosaïque, Bijouterie, Bronze, Orfévrerie* (Paris: Librairie Centrale des Beaux Arts, 1903), 120.

19. "Ties" is a term used in stenciling to describe individual lines of the design that are by necessity connected (tied) to the rest of the design so as to ensure a stable and resilient stencil that can be employed for repeated use.

20. Frederick Parsons, "The Art and Practice of Stenciling," *The Decorator and Furnisher* 26.4 (1895): 141; The advocacy of flat ornamental style is already present in the mid-nineteenth century, for instance in the "Journal of Design and Manufacture," established in 1849. The journal, associated with the Arts and Crafts movement, served as an attempt to establish principles of good design and ornamentation (see Lionel Lambourne, *Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago* [London: Astragal Books, 1980], 9). This meant that "exuberant and overnaturalistic patterns" were regarded as something

that needed to be avoided, and flat ornamentation and "simple and restrained forms" were advocated instead (ibid., 11).

21. George R. Rigby, "Design for Stencil-Work," *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries (American Edition)* 28, no. 248 (1900): 207. Tendencies toward a more flat color style in the early twentieth century are also indicative of the attempts to standardize color quality. With the massive proliferation of industrial dyes from the nineteenth century on, color charts emerged as broadly used means of advertising and presenting dyes to the consumer. Ann Temkin points out that the colors presented in charts were "unmodulated by any brushstrokes or other textures, so as to demonstrate how flat the paint will appear on the surface to which it is to be applied," in *Color Chart: Reinventing Color, 1950 to Today* (New York: Museum of Modern Art, 2008), 16. These kinds of charts can also be found in manuals for stenciling, such as A. Desaint, *Ideas & Studies in Stenciling & Decorating* (London: C. Griffin & Company, 1927).

22. Fritz Schmalenbach, *Jugendstil: Ein Beitrag zu Theorie und Geschichte der Flächenkunst. Kunsthistorische Studien* (Bern: Lang, 1981 [1935]), 1, 4. (Translated from the German).

23. Ibid., 25.

24. Unno, 128.

25. In this respect, the compositions and the use of color as practiced in stencil work are comparable to other popular forms of mechanically and serially produced color images, such as the poster design as executed through chromolithography from the end of the nineteenth century on. In a 1913 study of posters, Charles Matlack Price praises the characteristic flat style of color not graded in light and shadow, the simplicity of motive, and composition that is not bound to the principles of perspective, as he considers it to be admirably executed in the work of Jules Chéret. See Charles Matlack Price, *Posters: A Critical Study of the Development of Poster Design in Continental Europe, England and America* (New York: George W. Bricka, 1913).

26. M. H. Schoenbaum, "Color Cinematography," *The Motion Picture News* (January–March, 1914): 22.

27. The exceptions to the retracing of the contour of the photographic image are found with the coloring of bodies in transitory states, such as fire and smoke effects in *féerie* films or when the surface is particularly detailed, as for instance with tree foliage or small-scale ornamental textures. In the latter cases, stencil usually homogenizes a larger surface through a color layer.

28. On a nonperspectival construction of space in early cinema, see also Noël Burch, *Life to Those Shadows* (London: BFI Publishing, 1990), 162–185; and Antonia Lant, "Haptical Cinema," *October* 74 (Autumn 1995): 45–73.

La danse du diable appears spatially more ambiguous than films shot in similar fashion as top shots but that clearly suggest that space represented is vertical to the ground level, such as *Kiriki, acrobates japonais* (1907) or *Voyage sur Jupiter* (1909). *Kiriki, acrobates japonais* establishes a ground level that is indicated as such in the first shot before the film switches to the top shot. *Voyage sur Jupiter* shows characters climbing a ladder. *La danse du diable* on the other hand offers no such unmistakable markers for spatial orientation.

29. The reference in this text is to information and visual material of the Gaumont-Pathé digital archives.